

(Curwen Edition, No. 41,079.)

# FANTASY

FOR TENOR SOLO, CHORUS AND ORCHESTRA

Founded upon passages in  
**Dante's Divina Commedia**

BY

**H. WALFORD DAVIES.**

(OP. 42.)

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PRICE EIGHTEENPENCE NET.

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LONDON: J. CURWEN & SONS, LTD., 24, BERNERS ST., W.1.

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# FANTASY.

(From Dante's *Divina Commedia*.)

For a Tenor Voice.  
with Chorus and Orchestra.

H. WALFORD DAVIES.  
Op. 42.

Andante solenne. (♩ = 66)

PIANO.

First system of piano accompaniment, marked *p* (piano). The tempo is Andante solenne (♩ = 66). The first system ends with a first ending bracket labeled **1**.

Second system of music, featuring vocal parts and piano accompaniment. The tempo is marked (♩ = ♩). The lyrics are: *Quis nos se-pa - ra - bit a ca - ri - ta - te*. The system ends with a second ending bracket labeled **2**.

Chris - ti, a ca - ri - ta - te Chris - ti? Tri - bu -

Chris - ti, a ca - ri - ta - te Chris - ti? Tri - bu -

Chris - ti, a ca - ri - ta - te Chris - ti? Tri - bu -

Chris - ti, a ca - ri - ta - te Chris - ti? Tri - bu -

- la - ti - o? an an - gus - ti - a? an per - se -

- la - ti - o? an an - gus - ti - a? an per - se -

- la - ti - o? an an - gus - ti - a? an per - se -

- la - ti - o? an an - gus - ti - a? an per - se -

- cu - ti - o?

- cu - ti - o?

- cu - ti - o?

- cu - ti - o?

4

(Dante and Virgil ascend the Mount of Purgatory)

*ppp*

5

TENOR SOLO. *p parlando.*

On-ward I moved:—

he al - so on-ward moved Who led me, coast - ing still, where ev - er

place A-long the rock was va - cant.

## CHORUS.

*p*

Quis nos se-pa-ra-bit a ca-ri-ta-te Chris-ti? Tri-bu-

*p*

Quis nos se-pa-ra-bit a ca-ri-ta-te Chris-ti? Tri-bu-

*p*

Quis nos se-pa-ra-bit a ca-ri-ta-te Chris-ti? Tri-bu-

*p*

Quis nos se-pa-ra-bit a ca-ri-ta-te Chris-ti? Tri-bu-

**6**

*p* cresc.

- la - ti - o, an an - gus - ti - a, an per - se -

*f*

- la - ti - o, an an - gus - ti - a, an per - se -

*f*

- la - ti - o, an an - gus - ti - a, an per - se -

*f*

- la - ti - o, an an - gus - ti - a, an per - se -

*f*

-cu - ti - o? Qui - a prop - ter Te

-cu - ti - o? Qui - a prop - ter Te

-cu - ti - o? Qui - a prop - ter Te

-cu - ti - o? Qui - a prop - ter Te

mor - ti - fi - ca - mur, prop - ter Te,

mor - ti - fi - ca - mur, mor - ti - fi -

mor - ti - fi - ca - mur, mor - ti - fi -

mor - ti - fi - ca - mur, prop - ter Te,

*pp* *prop - ter* *Te,* *ppp* *prop - ter*  
*ca - mur,* *mor-ti-fi - ca - mur,* *ppp* *prop - ter*  
*ca - mur,* *mor-ti-fi - ca - mur,* *ppp* *prop - ter*  
*pp* *prop - ter* *Te,* *ppp* *prop - ter*  
*pp*

*Te!*  
*Te!*  
*Te!*  
*Te!*  
*Te!*  
*poco cresc.*

*mf*

*animandosi* **TENOR SOLO. *f***

Now we es-sayed with

ut- most ef- fort, with ut- most ef- fort to sur- mount the way;

*poco accel.* *poco agitato*

When I did

feel, as nod- ding to its fall, the moun- tain

trem- ble, whence an i- cy chill

*pp*

Fantasy.



seized on me, as on one to death con-vey'd.

**10** *ff* <sup>#2</sup> Forth-with from ev-ery side a-rose a shout:

Glo - ri - a! Glo - ri - a in ex - cel - sis

*rall.*

Deo!

CHORUS.

Glo - ri - a Glo - ri - a Glo

Glo - ri - a Glo - ri - a Gl

1st Basses. *f* 2nd Basses.

Glo - ri - a Glo

*rall.*

11 *fff a tempo*

First system of vocal staves (Soprano, Alto, Tenor, Bass). The music is in A major (three sharps) and 4/4 time. The lyrics are "Glo - ri - a!". The first staff has a *fff a tempo* marking. The second staff has a *fff a tempo* marking. The third staff has a *fff a tempo* marking. The fourth staff has a *fff a tempo* marking. The lyrics are "Glo - ri - a!".

Piano accompaniment for the first system. The music is in A major (three sharps) and 4/4 time. The tempo is *fff a tempo*. The lyrics are "Glo - ri - a!".

Second system of vocal staves (Soprano, Alto, Tenor, Bass). The music is in A major (three sharps) and 4/4 time. The lyrics are "Glo - ri - a!". The first staff has a *fff a tempo* marking. The second staff has a *fff a tempo* marking. The third staff has a *fff a tempo* marking. The fourth staff has a *fff a tempo* marking. The lyrics are "Glo - ri - a!".

Piano accompaniment for the second system. The music is in A major (three sharps) and 4/4 time. The tempo is *fff a tempo*. The lyrics are "Glo - ri - a!".

ri - al in ex -

ria in ex - cel -

ri - al in ex -

ri - al in ex -

cel - sis Glo - ri - a

cel - sis

sis De -

*ff* cel sis De -

cel sis

De - o!

Fantasy.

De - o! Glo -

- o! Glo - ria! De - o!

- o! Glo

De - o!

Lau - da

ria!

Lau - da

dim. ri - a! A - do -

De - o!

- mus! Be - ne -

dim.

*p molto espress.*

- mus! A - do - ra - mus

- ra - mus! A - do - ra - mus

- di - ci - mus! A - do - ra - mus

*p molto espress.*

*mf*

We stood im - move-a - bly sus -

*pp*

Te! A - do - ra - mus Te!

Te!

A - do - ra - mus Te!

*pp*

*p*

A - do - ra - mus Te!

*pp*

pen - ded, like to those, The shep-herds who first heard in

Beth - le-hem's field that song: Till

(espress)

13

ceased the trem - bling, ceased, and the song

14

was end - ed. Nev-er with-

*p parlando*

*pp*

- in my breast did ig - no-rance so struggle with desire of know-ledge, as in that mo-ment.



Nor dared I to ask where - fore the moun-tain rock'd, — or why the

souls as one re - joiced; — So forth.

**15** Poco allargando. *pp tranquillo.*

— I fear'd, — in thought-ful - ness, and dread. When lo! as

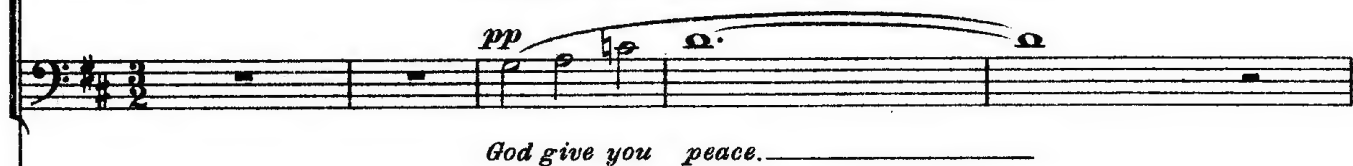
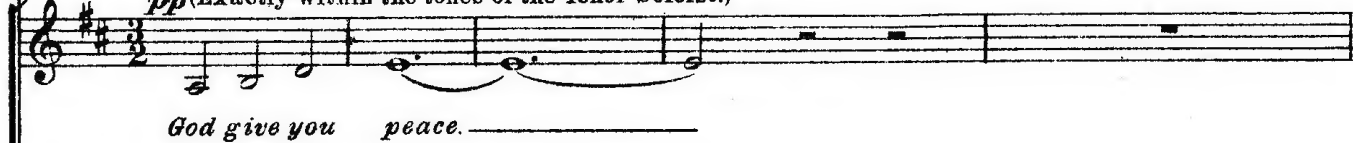
Christ ap-peard — un - to the two up-on their way, A shade ap-peard

— and af - ter us ap - proach'd — saying, “Broth - ers,

16



*pp* (Exactly within the tones of the Tenor Soloist.)



16





## SONG OF STATIUS.

## 17 Allegro tranquillo.

*mf*

Here in this mount from ev-'ry change — ex - empt, —

*pp (with great quietude)*

Oth-er than that which heav'n in it - self doth of it -

- self re - ceive, — No in - flu-ence can reach us: Tem -

- pest none, — Show'r, hail — or snow, —

Fantasy.

hoar frost or dew - y moist - ness.

18

*mf* Lower perchance with va-rious mo - tions rock'd, — trem - bles the soil:

*mp* *espress.*

*con Pedale.*

But here, — through winds in earth's deep hol-low pent,

— I know not how, yet nev-er trem - bles; Save —

19

*mp* — when an - y soul doth feel it-self made free,

*p ed espress.*

*cresc.*

that it may move, — may rise, — may mount on

*cresc.*

high. — Of per - fect health — the —

**20**

*f*

will a-lone — gives proof. — And I who in this pun - ish-ment had lain —

*mf*

*mp*

five hun - dred years and more, but

*cresc.*

*cresc.*

now have felt — free — wish — for

**21**

Non troppo forte. (♩ = ♩)

*sempre poco a poco crescendo ed animato*

hap - - pier clime, ————— there-fore thou felt'st — the moun - tain

*p ed espress.* *sempre poco a poco crescendo ed animato*

trem-ble; and the spi-rits de - vout — Heard'st o-ver all — his lim-its in the

praise — To — that liege Lord, — whom I in-treat —

*f* *p* (CHORUS of TENDERS & BASSES)  
Glo - ri-a De - ol!

their — joy — To — has —

*allargandosi* *p* (ALL VOICES IN UNISON)  
De — ol!

L.H. *allargandosi*

**22** Tempo Primo.

ten! Thus he spake; and, since the draught Is grate-ful ev-er as the

thirst is keen, No words may speak my ful-ness of con-

-tent. Then our hal-lowed path re-sumed,

**23** Tempo Primo. (Andante solenne.)

Eye-ing the prostrate shad-ows, who re-

-newed their wont-ed mourn-ing.



## SEMI CHORUS. (SOPRANO)

## 24 FULL CHORUS. (SOPR.)

Tri - bu - la - ti - o?

an an - gus - ti - a?

## FULL CHORUS. (ALTO.)

an an - gus - ti - a?

## SEMI CHORUS. (TENOR)

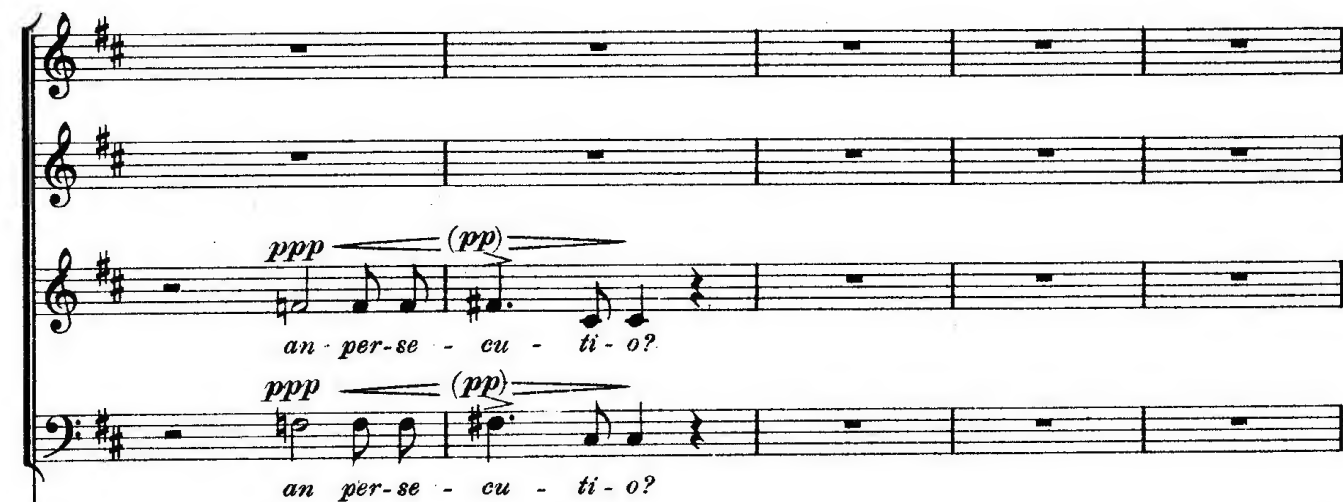
## FULL CHORUS. (TENOR.)

Tri - bu - la - ti - o?

an an - gus - ti - a?

## FULL CHORUS. (BASS.)

an an - gus - ti - a?



*pp*  
Prop - ter Te mor-ti-fi - ca - mur, Prop - ter

*pp*  
Prop - ter Te mor-ti-fi - ca - mur,

*pp*  
Prop - ter Te mor-ti-fi - ca - mur,

*pp*  
Prop - ter Te mor-ti-fi - ca - mur,

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a soprano range with a key signature of two sharps (F# and C#). The lyrics are "Prop - ter Te mor-ti-fi - ca - mur, Prop - ter". The piano accompaniment features a steady eighth-note bass line and a more melodic upper line with some grace notes.

*ppp*  
Tel! Prop - ter Tel!

*ppp*  
Prop - ter Tel!

*ppp*  
Prop - ter Tel!

*ppp*  
Prop - ter Tel!

The second system continues the vocal and piano parts. The vocal parts have a more varied melody, with some staccato notes and longer phrases. The piano accompaniment continues with a similar texture, featuring a steady bass line and a more active upper line. The lyrics are "Tel! Prop - ter Tel!".



# FANTASY

(from Dante's *Divina Commedia*).

(CHORUS)

Mystic Voices :

*Quis nos separabit a caritate Christi ?  
Tribulatio an angustia an persecutio ?*

(TENOR SOLO)

Dante tells what he  
and Virgil saw and  
heard in the Mount  
of Purgatory :

Onward I moved : he also onward moved  
Who led me, coasting still, wherever place  
Along the rock was vacant.

(CHORUS)

*Quis nos separabit a caritate Christi ?  
Tribulatio an angustia an persecutio ?  
Quia propter Te mortificamur.*

(TENOR SOLO)

Now we essayed  
With utmost effort to surmount the way ;  
When I did feel, as nodding to its fall,  
The mountain tremble ; whence an icy chill  
Seized on me, as on one to death convey'd.

Forthwith from every side arose a shout :  
Gloria in excelsis Deo ! Gloria !

(CHORUS)

*Gloria in excelsis Deo ! Gloria !  
Laudamus Te ! Benedicimus Te ! Adoramus Te !*

(TENOR SOLO)

We stood  
Immoveably suspended, like to those,  
The shepherds, who first heard in Bethlehem's field  
That song : till ceased the trembling, and the song  
Was ended.

Never within my breast  
Did ignorance so struggle with desire  
Of knowledge, as in that moment ; nor dared I  
To ask wherefore the mountain rocked, or why  
The souls as one rejoiced ; so forth I fared  
In thoughtfulness and dread. When lo ! as Christ  
Appear'd unto the two upon their way,  
A shade appear'd and after us approached,  
Saying, " Brothers, God give you peace." He then  
To our inmost question thus full answer gave :



The Spirit of Statius  
on the way to  
Paradise tells why  
the mountain trembled  
and why the Song  
ensued.

“ Here in this mount from every change exempt,  
“ Other than that which heaven in itself  
“ Doth of itself receive, no influence  
“ Can reach us : Tempest none, shower, hail or snow,  
“ Hoar frost or dewy moistness. Lower perchance  
“ With various motions rocked, trembles the soil :  
“ But here through winds in earth’s deep hollow pent,  
“ I know not how, yet never trembles ; save  
“ When any soul doth feel itself made free  
“ That it may move, may rise, may mount on high.  
“ Of perfect health the will alone gives proof.  
“ And I who in this punishment had lain  
“ Five hundred years and more, but now have felt  
“ Free wish for happier clime, therefore thou felt’st  
“ The mountain tremble ; and the spirits devout  
“ Heard’st over all his limits in the praise  
“ To that liege Lord, whom I intreat their joy  
“ To hasten.”

Thus he spake : and, since the draught  
Is grateful ever as the thirst is keen,  
No words may speak my fulness of content.

\* \* \*

Then our hallowed path resumed,  
Eyeing the prostrate shadows, who renewed  
Their wonted mourning.

(CHORUS)

*Tribulatio an angustia an persecutio ?  
Propter Te mortificamur,  
Propter Te ! Propter Te !*